THE CLEVELAND
MUSEUM OF ART
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**NOTABLE ACQUISITIONS**
**June 7 - September 15, 1991**

As part of its 75th anniversary celebrations, The Cleveland Museum of Art will exhibit for the first time more than 50 important works of art added to the permanent collection between 1989 and 1991. "The collection significantly dictates what we buy," Director Evan H. Turner says, "and each object must have an impact on the collection. We 'listen' to the collection and often we take a work we're considering up to the galleries, to see how it 'talks to' its neighbors." The Cleveland Museum also places great emphasis on condition, Dr. Turner explains, "because we want to see each work as nearly as possible as the artist who made it intended it to be." A few major works are noted.

**Ancient Art.** A powerful Hellenistic cult object, *Statuette of a Nanny Goat* (perhaps 2nd century BC), takes its place as one of the most important ancient bronzes in the Museum. Two Egyptian sculptures--a *Portrait of a Priest* from Dynasty XXX (4th-century BC) and a standing figure (late Ptolemaic-Roman Period, ca. 100 BC-AD 50)--add dimension to the collection, one an example of the last great flowering of pharaonic art and the second a fine blending of Egyptian and Roman sensibilities. Three kraters extend the Greek vase holdings beyond the "classical moment." An early (600 BC) Corinthian vase is one of the largest of its kind; a spectacular bell-shaped red-figure pottery vase, dated 420-400 BC, in pristine condition, bears a unique sensuous painted portrait of a young Dionysos; *The Media Krater,* attributed to the Policoro painter (late 5th-early 4th century BC), glows with flamboyant drawing and brilliant color in the florid style in fashion in South Italy, in contrast to the more restrained style favored in Athens.

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Seventy-fifth
Anniversary

**Pre-Columbian Art.** A carved *Marble Vessel* of the late Classic period (600-900) is one of the best and largest of the hundred or so found in the Ulua Valley of Honduras. Carved with scrolls, masks, and unusual profile human figures, it is a rich addition to the Museum's Pre-Columbian holdings.

**African Art**. The African collection began in the 1920s and has grown steadily as a collection of art, not ethnography. To the newly-installed collection has been added a rare headdress covered with animal skin, *Head of a Maiden*. Dated about 1915, from the Cross River area of Nigeria, it is the Museum's first work by the Ekoi people. A *Female Mask*, made about 1900, is one of only two known by the Senufo master sculptor, Sabarikwo of Quazumon.

**Textiles**. A *Sino-Islamic Silk and Gold Cloth* is a magnificent addition to the Museum's distinguished holdings in medieval textiles. A similar piece, the largest and most complete surviving Eastern Islamic silk and gold textile, is also in the exhibition.

**Prints and Drawings.** The Print Club of Cleveland, whose members have provided nearly one-third of the print collection, gave in honor of the anniversary five major lithographs by Géricault, part of a set printed in 1821 in London. Cleveland's print collection includes an extensive history of lithographic work, the gift of Mr. and Mrs. Lewis B. Williams, to which the new Print Club gift is an important addition.

**Later Western Art**. A Tiffany chair with micromosaic wood inlay, made about 1890, joins good examples of Tiffany glass and metalwork, as well as an interesting succession of European and American chairs of various periods.

**Paintings**. Jacob Ochtervelt's *Musical Company in an Interior* (1667-8) is one of the few genre pictures in the collection; a fine work in superb condition, it exemplifies the Museum's interest in a lesser-known artist at his best. Richard Wilson's *The Valley of Mawddach, with Cader Idris Beyond* (c. 1774), which invests his native land, Wales, with the grandeur of the 17th-century Italian landscape tradition, adds more depth to Cleveland's strong landscape holdings. A major early Impressionist landscape, Pissarro's engaging *The Lock of Pontoise* (1872), joins an 1874

landscape by his master, Boudin, enriching the small but select Impressionist group and together demonstrating how truly revolutionary Impressionism was. Gauguin's 1891 *The Large Tree (Te raau rahi)*, a gift/bequest, a formally and symbolically complex composition made during his first stay in Tahiti, is the third major Gauguin painting to enter the collection.

**Contemporary**. Anselm Kiefer's monumental *Lot's Wife*, 1989, combines his earlier concerns in subject matter and content and his more recent exploration of new media and abstract images. Its melancholy offers a marked contrast to the Museum's 19th-century landscape paintings. Donald Judd's sculpture, a series of lush apple-green rectangular units cantilevered from the wall, is the first acquisition of a new purchase fund specifically for works of the last 25 years.

**Asian**. The Museum's famous towering *Cranes and Serpents* in lacquered wood acquires a companion in bronze--an oil lamp in the form of a phoenix bird grasping intertwined serpents; one of the most popular themes in Chinese art during the Warring States Period (5th-3rd century BC) is now represented by two of the period's best pieces. An early Chinese bronze *Bell*, one of the finest in an American collection, dated late 9th century BC, bears a beautiful calligraphic inscription. A spirited earthenware model, nearly two feet high, of a *Fowling Tower* was made for burial in a tomb of the 1st or 2nd century yet creates a rich microcosm of life; in and around the tower are figures of hounds, birds, fish, waterfowl, archers aiming at their prey, and in the midst of the hunt a dancer swaying to melodies of musicians--all in excellent condition. Any addition to the collection of Chinese ceramics must be extraordinary to hold its place among the Museum's riches; a rare early proto-celadon *Ewer* (Tang, dated about 675-725) is a superior representative of the exchange of cultures on the famed "Silk Road."

A late 18th-century screen in ten panels, *Diamond Mountains*, is as splendid an example of Korean "true-view" (i.e., realistic) painting as exists in any Western collection and an important addition to the Korean holdings the Museum has built over the last eight years.

A *Seated Buddha* (9th century)--a gilded bronze of imposing size (nearly two feet high) and great artistic quality--suddenly is one of the best works in the Museum's already strong collection of Southeast Asian Buddhist sculpture. Perhaps the pinnacle of the fine Tibetan collection is a 12th-century painting, *Vajrasattva Buddha and Acolytes*, rare and important for its scale, nearly four feet high, and its quality.

A glazed *Storage Jar* nearly 20 inches high--Echizen ware, among the rarest and most desirable of Japanese medieval stonewares--joins the Museum's choice collection of Japanese ceramics. A rare hanging scroll, *Taima Mandala*, offers a Buddhist vision of Paradise; the painting is dated 1300-1325 and is of crucial importance to understanding popular Buddhism in Japan. A large (63-3/8 x 67-13/16 inches) 19th-century drawing, *Hannya Retrieving Her Arm*, by Shibata Zeshin (1807-1891) is the sole remaining sketch for the artist's famous panel painting in a Shinto shrine in Tokyo; with dynamic force it captures speed, anxiety, and the power of ink and brush.

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The Museum annually shows all new acquisitions in an exhibition titled **Year in Review**, and this "super review" continues that tradition in a very selective fashion, publishing each work in the Museum Bulletin for June 1991, which serves as the catalogue for **Notable Acquisitions**.

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